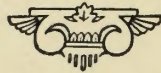




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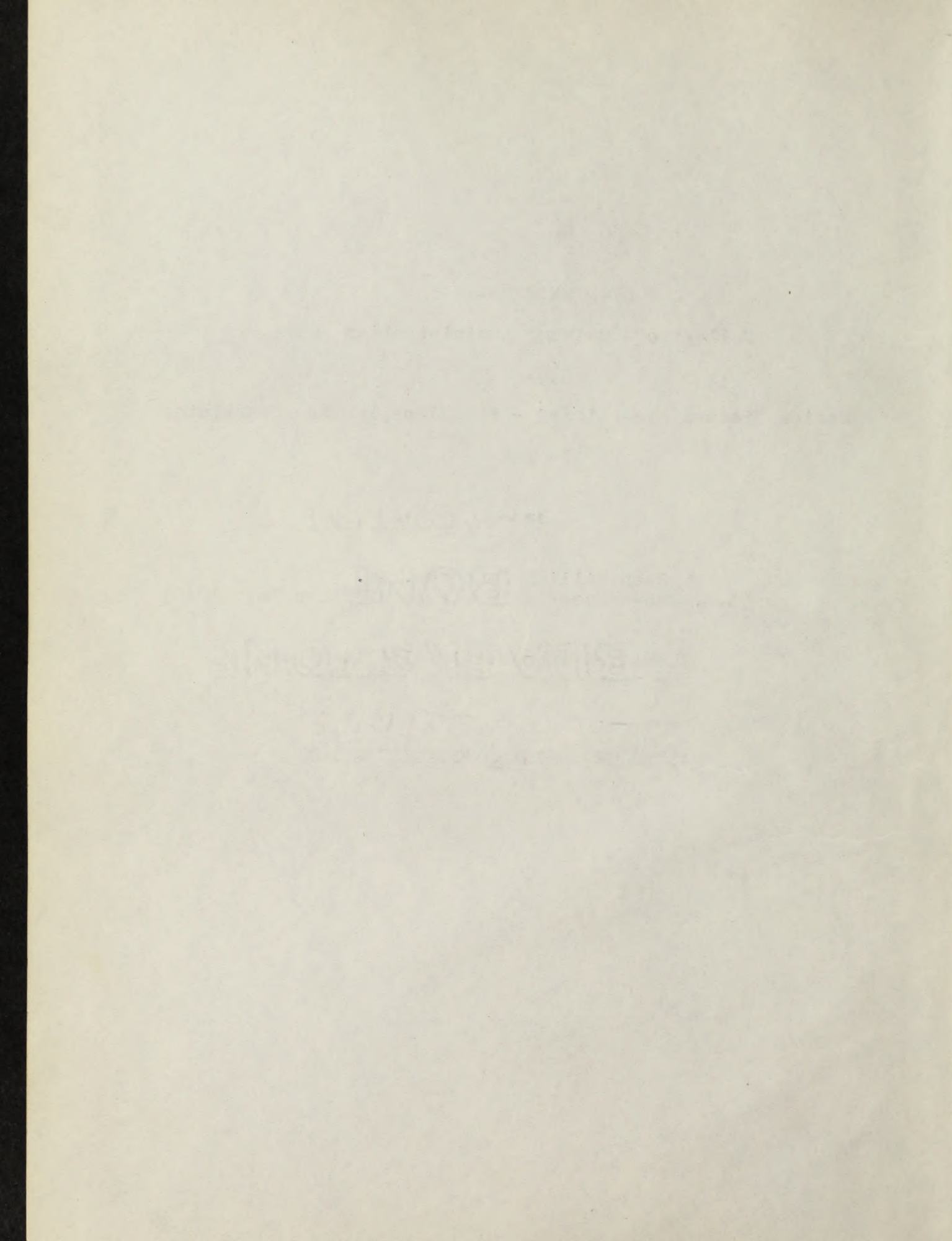
Motion Picture Advertising - Its Place in the Advertising
Budget

by

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(S.B. Massachusetts Institute of Technology 1948)

Submitted in partial fulfillment of
the requirements for the degree of

MASTER OF BUSINESS ADMINISTRATION



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INTRODUCTION

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I. Purpose

The purpose of this thesis is to expound some of the precautions to take and rules to follow when considering films as an advertising medium, either directly or indirectly, and from these precautions and rules to draw conclusions as to what governs the use of films - when to use them and what kind to use.

The actual place, in importance, of films is up to each advertiser. No hard and fast rule can be deduced from the data available. Rather, the decision to use films is a personal one in each situation.

II. Scope

The scope of the report is such as to include most phases of industrial films. As advertising films in themselves are not clearly defined, the entire field of industrial films must be considered to permit the necessary generalization such a vague, broad subject requires.

III. Definition

"Advertising film," "industrial film," and "commercial film" are all taken to have identical meanings. In this thesis, the above terms are defined as any film whose cost is underwritten by any business organization, financial institution, social club, or religious or fraternal order - in fact, any film which purports to have any commercial advertising value other than that gained by pure entertainment

which is reflected back to the studio which produced it.

"Client," "manufacturer," "firm," and allied terms are used interchangeably for this report. The individual or group referred to is the one for whom the film is being, or may be, produced.

IV. Previous Work

A considerable amount of discussion and disagreement has taken place in the classification of industrial films as an important medium of advertising. Several surveys have been made which produced results which have, on the whole, given favorable indications.

No previous work of this type was uncovered by me through any source of information. So far as I know, there has been no previous similar work done in this field.

V. Method

The method employed was one of accumulating facts about the subject and attempting to arrange them logically so that conclusions could be drawn.

I found the information available applicable to a much broader field than I had previously imagined when I chose the subject. Likewise, the type of information for which I was specifically searching was much less available than I had previously expected.

VI. Sources of Information

The actual sources of information were rather lim-

ited. My data was drawn entirely from published printed material - books and periodicals.

Many articles read did not contain enough information to warrant being listed. A list of periodicals and books used is at the end of the thesis.

VII. Conclusions

The advertising film has a definite place in the advertising budget of many large firms. Its adoption by a company depends upon the company, the product, and the purpose of the film.

At present, film costs, labor, and shortages are restricting the use of the advertising film. A new field, that of television, is just beginning to open up. Similar difficulties are hindering the progress of films for commercials in that field also. It is hoped and expected that such difficulties will be cleared up in the near future.

The innate potentialities of films as a means of disseminating information were well recognized by the armed forces during the last war. When the veterans, thus exposed to films, assume positions of responsibility in industry, an additional increase in film usage is seen.

I. CHAPTER

THE EARLY HISTORY

Naturally, the history of photography is connected with the development of the human mind. In the earliest times, man has been trying to fix the images of things in his mind. The first step was to draw pictures on a surface, and then to use light to create images on a surface.

The first step in the history of photography was the invention of the camera obscura. This was a dark box with a small hole in one end. Light rays from an object outside the box enter the hole and project an inverted image of the object on the opposite wall of the box. This principle was used by the ancient Greeks and Romans for architectural purposes.

In 1826, Nicéphore Niépce and Louis J. M. Niepce took the first photograph, known as "View from the Window at Le Gras". This was a very faint, dark image of a view from a window. The word BODY is written in the center of the image.

The development of photography is closely connected with the development of the human mind. The first step was to draw pictures on a surface, and then to use light to create images on a surface. The second step was to use a camera obscura to project an image of an object onto a surface.

They were, at first, called "daguerotypes". The first daguerotype was taken by Nicéphore Niépce and Louis J. M. Niepce in 1826. It was a very faint, dark image of a view from a window. The word "daguerotype" was used to describe the process of creating such images.

Immediately after this, the first daguerotype was taken by Nicéphore Niépce and Louis J. M. Niepce in 1826. It was a very faint, dark image of a view from a window. The word "daguerotype" was used to describe the process of creating such images.

In the next few years, many other people began to take daguerotypes.

I. Chronology

A. Early History

Naturally, the history of advertising films is dependent upon the developments of the motion picture field in general. In the earliest days, advertising films actually paced the field of development.

The first experiment in photography of moving objects was performed by Dr. Eadweard Muybridge in California in 1872. This was a series of photographs taken split seconds after each other by several cameras.

In 1888, Dr. E. J. Marey of France took the first series of pictures of motion from a single camera rapidly enough to simulate motion.

The development of photographic film in 1888 by George Eastman and its application in Edison's kinetoscope proved to be the birth of motion pictures.

They were, at first, confined to a box, and could be viewed by only one person at a time. However, New York City, on April 23, 1896, saw the first projection of moving pictures on a screen at ~~Kostier~~ and Bial's Music Hall.

Immediately after this, the first advertising film was shown in 1897 in Herald Square, New York. In the same year, President McKinley's inauguration was filmed by news-reels.

In the next ten to fifteen years, little was done

in motion pictures that was really worthy of note. Pictures like "The Great Train Robbery" and "The Eagle's Nest" were produced, illustrating the force of the medium in attracting public attention.

The United States Reclamation Service was among the first to recognize the possibilities that films offered of disseminating information. Their first films were shown at the Jamestown Exhibition in 1907.

Little truly constructive work was done in the industrial film field, however, during this period. To be sure, a few advertising shorts were produced. Slides were often used during intermission or while an operator was changing reels for advertising purposes. These were but momentary flashes in a field of darkness at best.

A few organizations such as International Harvester, Swift and Company, National Association of Manufacturers, and U. S. Steel experimented briefly with films as a medium. (1)

B. Effects of Early Attempts

The first effects of advertising films were almost as immediate as was the use of advertising films. As I have previously stated, Herald Square, New York, was the location of the first advertising films. They were projec-

(1) "Films in Business and Industry" - Henry Clay Gibson, McGraw Hill, 1941, Chapter I

ted on a screen atop one of the buildings in the square. Crowds quickly gathered in such proportions that traffic was blocked and police were called out to restore order. Business in music halls fell off so alarmingly that the proprietors of such establishments banded together and demanded the cessation of showings, a request that was quickly granted. So, immediately after their inception, advertising films were forced to suffer a severe setback.

The advertisers who were foresighted enough to make use of this new medium so quickly were Haig & Haig Whiskey, Maillard's Chocolates, And Milwaukee Beer. The method of presentation was crude, yet to the point. A banner displaying the name of the product was prominently displayed upon the "set" where the picture was taken, while the action involved was usually of the demonstration type.

The use of slide films as cover-ups for dead spots in a projection did not seem to enhance greatly many people's opinion of advertising on films. They came to be regarded as fill-ins or stop-gaps which were of little value.

C. Development

Beyond the introduction by a few venturesome individuals of films as an advertising medium, little was done to promote their use up to World War I.

During the first World War, sixty-two informational films were made by the United States Army, a few by the Navy, and many by the Bureau of Commercial Economics.

These films were crude by our present standards, but they did impress upon the minds of many who saw them the coming importance of this new educational tool.

The entertainment field of motion pictures was in bad repute during the 1920's prior to voluntary clean-up of their films. Film projectors were few, and film was usually of the highly explosive cellulose-nitrate stock. Fire risks were so great that insurance companies would not even insure buildings in which films were shown unless special fire-proof booths were installed, an exacting and expensive procedure. The expense of producing a film and the few projectors in which it could be shown made it economically unfeasible to produce commercial films.

In 1923, the 16 mm. camera was introduced. A decision was made to produce only non-inflammable stock in the 16 mm. This freed it from the entertainment world, as the stock was more expensive and was not used by Hollywood productions. Furthermore, the small size of camera and projector made them readily portable, and the low cost helped to popularize the size. At last facilities were available to small clubs and social groups. The demand for films to be shown on these projectors increased, and the age of the educational film had arrived.

In 1928, sound was introduced. This increased the cost of filming a script, yet made it much more interesting. Many of the more technical films could now be more easily

understood. In this same year, films of the United States Steel Corporation were shown to almost half a million people.

Kodachrome in 1935 was another step forward in the production of realism on the screen. At last, product identification through color was possible on the motion picture screen.

D. Effect of World War II

The second World War gave the educational films as great, if not a greater boost, than any other single element.

The Nazis, through use of films, were able to introduce the Nazi aspects of government to the German people. They quickly learned the value of films as a mass training medium. In 1940, there were estimated to be over eight times as many 16 mm. projectors in Germany as in the United States; this was one of the few instances in which any country has exceeded the United States in ownership of modern conveniences.

However, the Armed Forces were not slow in realizing the value of motion pictures in training. Navy film production alone was greater than that of any two Hollywood studios even during peak periods. In all, the Navy produced 1,100 motion pictures averaging two reels each, and 2,200 slide films. More than 1,300,000 prints were produced by the Navy during the war, mostly 16 mm. About 10% were in color.

(1)

(1) Ibid., p. 9

The war saw about ten million American men and women in uniform. All of these were exposed to several types of training films, hence they have all seen what a picture can do. They can readily testify as to the effectiveness of motion pictures in training.

The great demand for production of films during the war caused the industry, as a whole, to expand manifold. Many new companies were set up to handle the demand. Some of these are good, having well-trained personnel; others are of poorer quality and cannot be relied upon to give suitable performance.

Many new effects were used during the war. Producers learned to produce pictures on sets and with material inventories which they would normally have considered to be totally inadequate.

Thus the war has tended to introduce training films to many more people, to increase the capacity of the film industry, to produce, to increase the know-how of the producers, and to prove quite conclusively the merit of films.

The home front was not without its share of training films too. Several governmental products were released to the public, as were many private films. An example of the latter was Pepperell Mills' "A Gift For the General". This was a film which endeavored to sell the public on conservation of linens. It tried to show the housewife how everything she saved or made to last longer served to fur-

ther the war effort. Public reception of the film was excellent, and it was judged a success by the company. (2)

Commercial films practically disappeared during the war. The shortage of materials was responsible in a two-fold way. Primarily, the shortage of raw film stock prevented the making of many films which would normally have been produced. Secondly, the shortage of raw materials prevented most manufacturers from supplying the demand which they were already experiencing, and they could see no sense in producing films designed to create a further demand for an already scarce product. Strikes in the motion picture industry and a lack of manpower in general also made it extremely difficult to obtain the services of a competent producer. (2)

E. Present

The present status of the film industry is, in common with many industries today, indeterminate. Several facts, however, do stand out quite clearly. The first is the high cost of any type of motion picture. This is the most frequent cause of complaint. In general, it is safe to say that the cost of motion pictures is way out of line. This discrepancy can be attributed for the most part to the union wage scales and regulations which now harass the

- (1) "Printer's Ink" - 21 August, 1942 - p. 20 - "Sound Film Sells Conservation"
- (2) "Printer's Ink" - 25 April, 1947 - p. 53 - "Film Departments in Ad Agencies"

moving picture industry. Quotations are only tentative and may vary as much as 100% for the finished product. (1)

Another problem which has plagued the industrial film industry is that of distribution. The difficulty of obtaining audiences cheaply has always been present. It is being solved slowly but surely, although it still remains one of the stumbling blocks to more universal use of films.

Trends seem to indicate, however, that the use of the industrial film is increasing. A survey made in 1937 showed about 200 firms which were steady or occasional users of films. A similar survey made in 1947 showed over 300 firms in the same category, an increase of about 50%.

The increasing importance of films as an advertising medium in the eyes of advertising agencies is apparent from the following: In 1937, only four agencies had special departments for handling films as media. In 1947, the number was eleven agencies having special film departments, an increase of 267%. In addition, four agencies now produce their own films through special staffs. The advantage claimed for this is that the agency is intimately acquainted with the advertising problems of its clients and also has the necessary know-how to produce films.

(1) "Printer's Ink" - 25 April, 1947 - p. 53 - "Film Departments in Ad Agencies"

A more realistic attitude has been adopted by the film producers. Formerly, they tried to duplicate Hollywood productions on a limited budget. Elaborate scripts were written and attempts made to produce them. Unfortunately, however, the finished products were rather poor, as too much was attempted with too little. Producers have now learned to find the story in the product, rather than to try to create one. The script now tends to become product-determined, instead of producer-dominated. (1)

F. Future

The future of the advertising films is assured, and expanding use is accepted. In a survey conducted by the Association of National Advertisers in 1946, it was found that films were an accepted and competent advertising medium. Seventy per cent of the members of this organization have had experience with advertising films. Of these members, only one out of eight does not feel that they will continue to use films as a medium. (2)

Schools also want educational films. Films on processes of manufacture, films explaining technical aspects of science or engineering, films showing the history of a company or of some phase of American life are all wanted by the schools. Such films are excellent produ-

- (1) "Films for Business & Industry" - Henry Clay Gibson - McGraw Hill, 1947
- (2) "Printer's Ink" - 40 October, 1947 - p. 79 - "Advertising Films Becoming an Important Medium"

cers of good will and product recognition. The story presented, however, must be authentic. No deviations from the truth are permissible. Little direct advertising can be used in educational films if they are to be shown in schools. (1)

The distribution of films is becoming easier. New services are being set up, and present facilities are expanding.

A new field for the advertising film has been developed - television. This promises to be of vast importance to the advertising film user and/or producer. Many of the requirements of a good advertising film are applicable directly to a good television advertising film. A few others apply, however, which will be considered later.

Already, a large number of firms are specializing in producing films for television. Under present conditions, trouble has been experienced with the use of film in television. Much of this is due to existing rules and laws. The rest is attributable to lack of experience on the part of producers as to what clients want, and on the manufacturers' part as to what the public wants. Research is necessary in this field to discover what should be included in a television film. This type of application of an advertising film will be more fully discussed later.

(1) "Teachers Want Your Industrial Films" - Industrial Marketing - January, 1948

LL. Films, As Applied To Advertising

A. Types of Films

1. Hollywood - The Hollywood type of film is the utmost in film productions. It features dialogue, expensive sets, professional talent, and special effects which make it a production exceeded by none. This type is used by the larger industrial firms for historical records of the company or of its founders. The most expensive of all types of advertising films, this costs in the vicinity of \$100,000 to produce, and is usually made in Hollywood. Examples of this type of production are Alcoa's "Unfinished Rainbows", starring Alan Ladd, a Technicolor production of the history of aluminum; and the Greyhound Bus Lines' "This Amazing America", a Technicolor bus tour of the United States, with love, comedy, and plot. Incidentally, the latter film has been shown to an audience probably greater than any other commercial film has had - 18,000,000 people! (1)

2. Narration

This classification includes the largest number of commercial films. It features a voice which describes the action of the picture as it unfolds. This is also known as a "Voice-over" type. It is taken as a silent movie, and the sound track, which may include a musical score along with the voice, is spliced in when the film is edited. This

(1) "Films in Business and Industry" - Henry Clay Gibson - McGraw Hill - pp. 21, 35, 44

type of film is much less expensive than the direct dialogue type and adaptable to many varied situations. It is the method used in many newsreels when a news commentator speaks, and in many of the short subjects such as Pete Smith "Specialties". (1)

3. Direct Dialogue

This is the normal type of sound movie in which people speak and the sound is synchronized with the movement of their lips. It is actually a less expensive version of the Hollywood type. It is used generally whenever any character in a picture is required to speak. Personalized talks by executives are often presented in this manner. Although more expensive than the narration type in general, it is probably more popular with audiences, as it approaches a Hollywood production more closely from the entertainment point of view. (2)

4. Newsreel Type

This is a form of narration film in which an attempt is made to make a presentation similar to a newsreel. Often actual shots from newsreel libraries are used in the film, along with printed captions and other techniques of newsreels. The narration is more forceful, and may be done by a well-known newsreel narrator. Such films are used for

(1) Ibid., p.18

(2) Ibid., p.18

making various types of reports to the public, or in tying in the events of industry (1) with national happenings. Many companies now use this type of film to present the annual report to stockholders, as the Pennsylvania Life Insurance Company's "1947 Annual Report". (2)

5. Cartoon Type

The animated cartoon comes under this heading. It is often shown in color, and permits showing objects or operations not able to be seen in actual practice, or the use of imaginative characters to put across ideas to the public. Animation consists of anything from a line or arrow appearing on and moving about a screen to a production such as a Walt Disney "Mickey Mouse". By personification of Elsie, the Cow, the Borden Dairy was able to tell the story of milk in the production, "From Moo To You". (3)

6. Model and Puppet Type

These are films using models of industrial installations or some sort of puppet. They are like animated cartoons in that they are artificial. However, they may be much cheaper in many cases, as they do not require so many drawings or so much art work as the animated cartoons. Better views of industrial plants can often be obtained by

- (1) Ibid., pp. 18-19
- (2) "Sales Management" - 1 April, 1947 - "Penn Mutual Puts 1941 Annual Report In Film"
- (3) "Films In Business and Industry" - p. 23

photographing scale models than could be taken of actual installations. The use of cutaway models is also included under this heading. They also permit the portrayal of operations not possibly photographical in actual size. (1)

7. Educational Film

Under this heading we place all films directly aimed at schools, colleges, or other institutions of learning. Naturally, most commercial films are intended to instruct someone or convey some information and are in that sense educational. However, this classification is reserved for those which are intended for an audience of pupils or students. (2)

8. Musical Type

The musical film has been neglected by industry. This is probably due to the fact that few manufacturers can see any value accruing to them from a film of pure entertainment value. There may be many applications to this type of film that have been overlooked heretofore. In fact, several television shows have made use of this principle. The Bell "Telephone Hour" is a film recording of the radio show of the same name, and is one close approach to this technique. (3)

9. Technical Animation

- (1) Ibid., p. 18
- (2) Ibid., p. 18
- (3) Ibid., p. 18

Mechanical or scientific principles or processes may be shown and explained to advantage by this method.

Non-cartoon type animation comes under this heading, being anything that uses diagrammatic, mechanical, or technical animation. (1)

10. Travelogue Type

The sum and substance of the transportation companies' advertising film efforts is the travelogue.

Strange, unusual, little-known, or otherwise interesting places are the subjects of travelogues. They serve to create interest in the place and a desire to see and visit it in the mind of the audience. (2)

11. Training Films

A film which is designed to show, by demonstration, how to perform some act is usually considered to be a training film. During the war, the training film was in the limelight, as it was the main type of film produced by the armed forces. The ability of a film to train and its superiority over most other methods of training is without dispute. All types of jobs can be taught through the aid of this medium, so no attempt will be made to further enumerate the classes of training films. (3)

(1) Ibid., p. 18

(2) Ibid., p. 18

(3) Ibid., p. 18

12. Documentary Films

This is an extremely broad classification covering the type of film designed to show how life really is. A film of this type is more of the social science approach, and does not fall into a classification usually utilized by industry. (1)

13. Combinations

Combinations of several of the previously mentioned film types are quite common. In many industrial films, only short sequences may be readily classified in one group or another; the overall film may be a conglomeration of many varied types. A film can easily begin with narration, use direct dialogue, switch to animation, explained by dialogue, have a few slow-motion sequences with a cut-away model or two, and finish with some further narration.

B. Use of Films

1. Sales

The use of films in sales work is widespread. Salesmen can carry a projector around with them using the film for direct sales. In most cases, it is best to use the actual product to make the sales, but in many instances films may be used to greater advantage if the product is not transportable, if it requires special conditions to

(1) Ibid., p. 18

show its use, or if it operates in a way not apparent to the naked eye - either too slowly, too quickly, or enclosed.

In the case of a product which is not transportable, films may be used to bring the product to the customer. The Worthing Pump Company's "Spare That Tree" was a film designed to do just that. The star of the picture is the "Hydro-Barker", a 100-ton device used to strip the bark off trees. The film presented a detailed explanation of the machine's characteristics and abilities, and demonstrations of its uses. (1)

Non-transportable equipment, such as heavy industrial machinery, transportation equipment, farming equipment, and similar products, may be shown to advantage on the film strip. In fact, some companies have gone so far as to advocate the use of films for every product not small enough to be carried in one hand.

Many products need special conditions to show their use. These may often be simulated through the use of models, small-scale equipment, or other artificial means. However, some products cannot even be demonstrated by these methods. For them remain the films.

Imagine the difficulty of selling a new type of smudgepot to protect orange groves from cold air. It is not particularly feasible to take your prospective customer

(1) "Printer's Ink" - 24 January, 1947 - p. 46

into a grove before dawn to demonstrate some device which he may not feel to be any more efficient than existing equipment. A film showing the pot in use is more effective.

Suppose the product to be demonstrated is a new fire engine with an improved water tower. Here, the product is transportable, in a sense, but definitely subject to special conditions, not readily creatable.

The Besler Corporation of Emory, California, was faced with such a problem two years ago. They wished to demonstrate their "BesKil Aerosol Generator. They solved their problem through a 22-minute movie, "Billions of Bullets". Herein, the generator, much too heavy to be transported to all prospects, was shown under the special conditions for which it was designed. Differing atmospheric conditions of temperature, precipitation, and air movement were included in the film to show operation of the generator in all these situations. (1)

The third use of film in sales is to show aspects, details, or operations of products not visible to the naked eye. This can be considered as educational, but in keeping with my definition of educational as pertaining to films aimed at school audiences, the sales aspect will be presented here.

Movies may show objects too large to be seen.

- (1) "Printer's Ink" - 14 November, 1947 - p. 41 - "Movie Demonstrates Heavy Industrial Equipment"

Any large industrial processing plant is beyond the scope of visualization by the eye. However, technical animation of the process presents it in easily understandable terms.

Objects too small to be seen are also a "natural" for the moving pictures. They may be shown in animation or through a microscope. The human sperm should be enlarged 60,000 times to make it clearly visible to the eye. While it is possible by using a microscope to demonstrate such minute objects, a canned edition through a movie film permits more closely controlled conditions.

Some visuable concepts are impossible to see. Operations of parts of the body are invisible to any eye. However, when the functions of such organs are understood, they may be shown through technical animation.

The demonstration of an engine in operation poses several problems. First is transportation, second is how to make the inside visible, and third is how to slow the speed down. Again, techical animation may solve the problem, where actual photography is impossible or motion too fast. In other cases, pictorial records may be made and analyzed by slow motion.

Processes too slow to be seen may be recorded successfully on film. Such sequences as the cooling and hardening of metals or growth of objects or organisms may be shown by taking a series of photographs over a period of time and then running the strip as a moving picture.

Sherwin-Williams Paint Company used such a film to demonstrate the effects of their new weed-killer, "Weed-No-More". A color film was made of pictures taken at intervals of several minutes of a weed to which "Weed-No-More" had been applied. In use, the film shows the weed shriveling up after application of "Weed-No-More", a clear and effective presentation. (1)

The workings of an industrial furnace which in actual practice would be too hot to be seen and be hidden from view by the construction of the furnace can be explained and exhibited through the use of technical animation - one more application of the value of films.

Systems too complex to be seen or understood by the layman can be pictured and explained through use of technical animation. The operation of detailed electronic circuits can readily be shown in this manner. The applications of this method of visualization are limitless.

Pictures can show the operation of things which no longer exist. Through the realism afforded by films, artificial settings and objects can be made to appear real and function in such manner. Also, operation of proposed equipment may be demonstrated in films.

2. Education

A growing market exists for films directed at

(1) "Printer's Ink" - 13 June, 1947 - p. 36 - "Combine Consumer Education and Retail Sales Training"

schools and other associations of learning. The number of schools using films is increasing by leaps and bounds. Some very good work has been done along these lines lately, and it is being paid for through good will, and, in many cases, sales.

The educational aspect of good will cannot be ignored. Every company needs to keep an eye open for future needs. From the schools come many of the new employees of the firm. A good educational film about the company attracts desirable employees to the plant. A picture is much more easily understood than words and much more easily believed. Specific policies and characteristics of a company may be propagated in this manner and established attitudes set. (1)

Schools need films to assist their teaching programs. The adage that "a picture is worth a thousand words" is highly applicable in teaching.

Many manufacturers cannot see the value of a purely educational film. Many begin such a product with good intentions but end up with a picture entirely suited to the manufacturer's wants, as it contains a large amount of advertising, but totally unfit for school use. Schools want facts and not fantasy. Advertising should be kept to a minimum. Walter Lowendahle, Vice President in Charge of

(1) "Industrial Marketing" - February, 1948 - "Do You Need a Business Film?"

Production for Transfilm, says, "Sponsor identification plug causes reverse action. Audience goes out of hall wondering, 'What does Ford get out of it?', and such films stimulate thought about the product." This was said about the new Ford films, "Men of Gloucester", "Pueblo Bay", and "Southern Highlanders". (1)

A good educational film is necessarily of high quality. Short, concise scenes give facts about the product, the materials, and the factory. Methods of processing, packing, and shipping can be illustrated. Quality control methods are covered by many films with much success. Other good ideas for films are the history of the product and the uses to which it is put. These, according to a survey actually taken of teachers throughout the country, are st facts which teachers want.

Material they do not want is sales talk. Descriptions of the product as superior or even second-best are out of place in an educational film. Only clear facts which will aid in teaching should be presented.

How then can the manufacturer get back the cost of the film? He can use the title script to get in his advertising. There is room for company name and some product description. For branded products, pictures of the product can be shown throughout the film. That gets the

- (1) "Printer's Ink" - 14 November, 1947 - "Sponsored Film Industry Finds Itself Demanded - How Uncommercial Can a Film Be and Still Sell?"

product across painlessly and without objections. (1)

3. Introduction of New Products

The use of films to introduce new products is an excellent way to be certain of getting your sales message across. Unlimited possibilities are open in this application.

One of the greatest problems in the introduction of a new product is in showing the public in what ways it is superior to those already on the market and, in general, justifying its production.

As I have already pointed out, any special conditions under which a product is designed to perform can easily be shown through motion pictures without need of the audience's moving from their chairs.

A film using such an approach is Worthington Pump's "Spare That Tree", which introduces their new Hydro-Barker. This product is shown in actual operation, stripping bark off trees, preparing them for logging, wood pulp, plywood, etc. (2)

In addition to showing special conditions of usage, a film may introduce products through a carefully planned story plot which gets the product values across without the audience's even being aware that they are being sold. The beauty of this method is an unconscious

- (1) "Industrial Marketing" - January, 1948 - "Teachers Want Your Industrial Films"
- (2) "Printer's Ink" - 24 June, 1947 - p. 46

acceptance on the part of the audience of the merits of the new product at the same time that they are being entertained. "Sauce for the Gander" is Edison General Electric's seventy-minute film to introduce many of their "Hotpoint" appliances. This is a Hollywood type production having the usual love interest and demonstrating how much easier cooking and meal preparation can be when Hotpoint appliances are used. A short, showing the development of Hotpoint products, is usually shown after the other picture. (1)

4. Goodwill Advertising

In general, all films can be considered as having been produced with an intent to promote a certain amount of goodwill. This stems from the assumption that any recognized morally good form of entertainment is bound to create favorable attitudes toward the producer of such advertising. The large attendance of the general public at moving picture theaters throughout the country is proof of their entertainment value.

Naturally, goodwill can be created only by a "good" film, the definition of which will be handled later. However, films which bore the audience or otherwise create an unfavorable audience reaction toward the company are harmful.

In the past, many poor films have been released

- (1) "Printer's Ink" - 16 January, 1942 - p. 29 - "Sales Sound Films Exploited In Double Feature"

by industrial concerns, films which had an opposite effect to that desired by the management. This reverse reaction is attributable to many factors, which all basically stem from a trend of regarding a film as unimportant, or at least as not worthy of the attention of the necessary executives or not worthy of consideration from an audience's point of view.

III. Film Distribution

A. Audiences

In the successful editing and production of a film, nothing matters more than the distribution of the copies. Naturally, both the size of the audience and the cost of obtaining such an audience are of prime importance. Of lesser import in many cases are audience statistics, such as age, sex, interests, intellectual level, etc. Admittedly, the collection of such data is desirable, but not critical.

In general, two classes of distribution are available - theatrical and non-theatrical. There are both advantages and disadvantages in using either method. The type of film for which distribution is sought should largely determine which method will be used. Frequently, both methods may be used.

1. Theatrical

The theater audience is considered to be that consisting of those people who view the films in commercial

motion picture theaters throughout the country. It is understood that the advertising films are not the main feature of the program(s) shown in the theater, nor are they a source of revenue to the theater from the audience. Rather, they are included in the program as a part of the entire show, announced or unannounced as they may be.

a. Advantages

Theatrical distribution offers, as one of its advantages, a well-diversified coverage of the country. Most people in this country have access to a motion picture theater where they could see advertising films. Unfortunately, all theaters will not show advertising films.

From a prestige point of view, this is unfortunate in that those theaters which do not normally take advertising films are usually the largest in seating capacity and represent the more fashionable of the motion picture theaters. However, as such theaters are found almost entirely in the metropolitan areas, where they compete with other theaters, coverage of the area is obtainable through smaller theaters in the same vicinity.

The poor quality of many of the advertising films in the past has resulted in the ban by some theaters on their being shown. While the ban does exist at present, it may be considered to be a goal rather than a barrier to the advertising film, in that it may be removed by increasing the quality of the advertising films.

Of the 17,700 theaters in the country, more than 12,400 accept advertising films. On the basis of many people's experience in metropolitan areas, the figures for theaters using advertising films may seem unduly high. The large percentage of theaters in suburban and rural areas offsets this, however. In all, about forty-five million people/week see commercial films through theaters. That is, they reach about one-third of the population of the country. (1)

The disadvantages of theatrical distribution are primarily in the dearth of audience records obtained. For many advertising films, the qualifications and statistics of the audience should be known. Important are such factors as age, sex, intelligence level, and similar characteristics. In many cases, even the number of those seeing the film is not known, as audiences are contracted for and paid for on a basis of theater seating capacity and not by paid admissions.

General Screen Advertising, Inc., conducted a survey in 1946. They interviewed about 3000 adult moviegoers who had seen a three-hour moving picture show which included a one-minute short advertising Fitch's Shampoo. About 700 answers were received, of which 85% said they had seen and could still remember the movie short. The

(1) "Printer's Ink" - 19 July, 1946 - p. 47 - "What Do You Know About Commercial Films?"

other 15% either did not remember it or had left before it appeared. About 90% of those who remembered the movie also recalled that it was about Fitch's Shampoo. The other 10% had no product identification. 82% of the people signified that they enjoyed the film.

b. Costs

For a minute movie showing in 1926, distribution through commercial theaters cost about \$3.50 per 1000 audience viewing it, as a country-wide average. This is figured, however, on the basis of theater seating capacity and not on paid admissions. Consequently the cost should probably be somewhat higher. Unfortunately, more accurate figures do not seem to be available at this time.

Motion Picture Advertising Service polled 1600 film-using manufacturers. 78% reported excellent results when using theatrical distribution. 84% recommended the continued use of advertising films, based on their own experience. Only 7% adopted a "thumbs-down" attitude.

Shell Oil Company reports results of a promotional campaign as an increase in sales of 55% in those towns where minute-movies were shown in the local theaters, and an increase of only 28% in towns where minute-movies were not shown. (1)

2. Non-Theatrical

(1) Ibid., p. 34

Despite higher costs, in general, non-theatrical distribution is a very important method of obtaining audiences for advertising films. A more or less controlled circulation can be obtained in this manner and records of actual audiences are possible.

a. Advantages

The non-theatrical distribution does offer many advantages not enjoyed in distribution through commercial theaters which make it the only possible method of distribution for certain films. Naturally, sales training films - as one example - would not be suitable for theatrical distribution.

Films such as Pepperell Mills' "A Gift For the General", which was designed to teach housewives how to conserve household supplies to aid the war effort, could not be shown in theaters without effecting much waste circulation in the persons of men and children. Clearly the proper method of distribution was through clubs which would assure its being seen by housewives exclusively. In general, for such specialized distribution the manufacturer must expect to pay more. However, he actually gains in that he pays only for those to whom he wishes to show the picture and does not antagonize those to whom the film means nothing and who would consequently be bored by it.

Through non-theatrical distribution, audiences can be selected according to age, sex, educational level,

profession, avocational interest, religious preference, and many other aspects.

One of the prime considerations in the decision to have a film made is the audience at which it will be directed. After the audience has been selected, or in conjunction with this decision, the method of distribution is determined. Handpicked audiences are possible from which detailed confidential information may be drawn. While the cost of such information does run high, the critical evaluation of a film is facilitated, and mistakes can be ascertained with an eye to correcting them in the next film.

The classes of non-theatrical audiences are well diversified. The simplest is probably the salesmen who are shown sales training films, or the employees or prospective employees who attend the showing of a company indoctrinating or public relations film. The audience circle grows wider to include sales prospects who view the sales promotional films, or the executives of other companies who see the sales engineering films. Up to this point, distribution has been largely a matter of the company's selecting the time and place of showing and, usually, the audience. No outside intervention has occurred.

To push the audience circle still wider, it is necessary to resort to already-established agencies which may serve as distributors. One method of doing this is

to have the film accepted by a state or city library, such as the New York Library. It is placed in their catalog, and copies are available on request.

Another method is to put copies of the film up for sale through some listing bureau or publications. Magazines such as "Science Illustrated" list monthly several commercial films which they deem to be of especial merit. Also included are prices and directions for obtaining the films.

Still in the realm of relatively low cost, and, it must be understood, small circulation, is the showing of the film at public gatherings such as fairs, expositions, conventions, and special shows, such as the Home-Makers' show or Sportsman's show.

The men's service clubs, American Legion, Veterans of Foreign Wars, Amvets, etc., provide a ready-made male audience of about 8,000,000. Their female co-associations, such as Ladies' Auxiliary, provide a female audience of some 4,000,000.

In rural areas, 4-H clubs, Granges, Future Farmers of America, and similar groups provide additional fields for distribution.

*About 6400 high schools and colleges which own their own 16 mm. sound projectors provide another appreciative audience for the proper type of film.

Films on mining, related to manufacture and safety, having no sales commercial in them, will be distributed by the Bureau of Mines. This gives a coverage of about ten million people per year.

Business and social clubs, and orders such as Kiwanis, Rotary, Elks, Masons, Knights of Columbus, etc., are also available as a method of increasing the size of the audience. The best method of approaching these organizations regarding a film is to take the film in question to their national headquarters and have it approved there. If it passes the review board which most such groups provide, it may be easily distributed through the national chapters of the club.

Lastly, there are the many professional distributing services, such as Modern Talking Picture Service, Jam Handy, Castle Distributors Corporation, Y.M.C.A. Motion Picture Bureau, and many others. These services distribute through many of the same clubs which were previously mentioned. These services have some 25,000 to 30,000 audiences booked for showings. They furnish the equipment and/or operator if the group in question does not already have one. Any literature which the subject company may want distributed in conjunction with the showings of the film will also be handled. (1)

(1) "Sales Management" - 1 October, 1946 - p. 139 - "The ABC's of Building Audiences for Industrial Films"

The professional services are also experienced in obtaining reports and accurate figures on the audience. Any date which is desired and is possibly obtainable will be secured. As they are so completely acquainted with the distribution phase, they are in a position to advise business concerns as to the type of films which should prove most successful for their purpose, any errors or pitfalls to avoid in this or in other films, what information to gather, and what results to expect.

b. Costs

Unfortunately, the cost of film distribution comes high. At present, the distribution services are still far from what can normally be desired. In many areas, coverage by any of the professional services is spotty, at best. Much more needs to be done along the lines of improving the type and quality of audience reports and records which are returned to the manufacturer.

Costs are usually pro-rated on an audience basis. Any extra services, such as obtaining informative statistics regarding the audience, usually costs extra. A typical rate service is that of Castle Films:

Circulation #1 - Guarantee 10,000 showings from September to June. Estimate audience of about 2,000,000. Cost is \$18,000 per film.

Circulation #2 - 15,000 showings from September to June. Audience of about 2,500,000. Costs \$21,875.

Circulation #3 - 5,000 showings. 1,000,000 audience for \$10,000.

Circulation #4 - 2,500 showings having 500,000 circulation for \$6,000.

Circulation #5 - Any special plans or arrangements regarding a film.

Circulation #6 - General Community Plan. Costs \$35,000 and gives 100% coverage of Communities of U.S. (1)

IV. Television Films

The use of films in television is increasing in scope as rapidly as are television techniques. There is actually nothing inherent in films which would hinder their becoming a major factor in television commercials. The principal difficulties lie in their acquired characteristics.

The rights connected with a film are extremely complex. Various legal rulings have limited the use of films in television and have overly complicated the process of using films.

A film is the natural method of recording and preserving a television show; yet the law forbids the showing of these film records at present.

Another conflict is with the unions. Under today's conditions, the unions are very reluctant to permit films being used extensively in television. It is hoped

(1) Ad 125 Lecture - Professor Washburn, Boston University C.B.A.

that this difficulty will shortly be overcome, but it exists now to plague the advertising firm.

A. Economy

That a film may be shown over and over again without any appreciable cost is one of the main arguments for film usage in television. The showing of a program at many different times is possible through films. Short commercials of the minute movie type are being used by numerous companies to put across their advertising message. The method of usage varies among advertisers. Most national advertisers prefer film commercials, as they are easily handled and transported. In general, 35 mm. film is used wherever possible, 16 mm. film being used in those stations not having large sound projection equipment.

It costs about \$2200 to put a one-minute spot advertisement on every television station in the country. Repeated announcements are cheaper per showing. No accurate figures are available as yet, due to the fluctuating rates now being used by many television stations and the number of new stations coming into being each month. (1)

There is some question as to how often and frequently a film commercial can be used on one station and still remain effective. Lucky Strike makes a practice of using their spot commercials five times a week for an indefinite period.

(1) "Television" - September, 1943 - "Report on Spot Advertising"

Kelvinator, Canada Dry, and Ronson repeat their commercials every fourth week.

The Kelvinator spot films, incidentally, cost cost \$200 apiece for a set of thirteen.

The cost of the television film is still quite high for the quality received. For this reason, films are not receiving as widespread usage as it was previously predicted that they would. In fact, many advertisers still regard them as experimental media. If, however, the costs can be reduced and the quality improved, it is probable that films will become an integral part of television programming media. (1)

B. Techniques

The technique of television films is not the same as that of the films distributed through theaters or social groups. Different problems face the advertiser, with which he must cope. Conversely, some of the pertinent factors affecting the television film are exactly the same as those affecting the publicly shown film. Two factors in this line are the product to be advertised and the method of photography.

The product, of course, is of primary importance in deciding upon what technique to use in a film. A natural for television advertising was the Polaroid Television Fil-

(1) "Television" - November, 1948 - "Hollywood and TV Try New Financial Patterns"

ter, which was advertised almost exclusively through television films. Incidentally, the spots were so placed as to follow the high-rating shows. The spots were of the demonstration type, much the same as the Kelvinator approach.

A flexible film library of seventy spots is the property of Chesterfield. These films were especially designed to be utilized at any time in any location.

The technique of the Mollé people is trick photography and animation. A man is shown shaving his face as part of this demonstration approach.

Bulova Watches split their minute spot film up into twelve seconds of an institutional message, forty seconds of merchandising, and an eight-second view of the studio clock for a time signal. Philip Morris prefers to use two types of film - a one-minute selling spot and a twenty-second institutional spot.

Weather forecasts, always of prime interest to the majority of any group, are used for Sanka Coffee, Botany Woolens, and B.V.D. Animation is also used extensively in these forecasts.

It has been found that animated spots have a longer life and greater appeal than most other types of spots. The most popular animated show seems to be the Lucky Strike marching cigarettes, a bit of fancy that most people find highly amusing. (1)

(1) "Television" - September, 1948 - "Report on Spot Advertising"

The introduction of the new Chevrolet was announced through the use of "Teaser" spot films which were intended to heighten the public's curiosity regarding the 1949 models. General Motors uses their spots to demonstrate to the female public how they, the ladies, may find the car, of the ease with which it handles, and of the comfort in which one rides.

(1)

C. Control

Using the film commercial in television as a means of control is a frequently quoted reason. As in other films for advertising purposes, all the variables of a situation cannot be controlled when nature is allowed to become one of these variables. For this reason, it is best to "can" any commercial which requires specific weather to be effective.

The advantages of preparation are apparent in films. No number of rehearsals will insure a perfect performance when a show is actually put on. Some mistakes are permissible in most shows, and they actually enhance the value of a comedy program if they fit in with the show, as does ad-libbing.

Other mistakes can be extremely costly, however, and can destroy the effect of the entire commercial or show. Elgin American found, to their dismay, that a television camera does not see things as does a motion picture camera,

(1) "Television" - February, 1949 - p. 27 - "Films"

and that know-how regarding the motion picture photographing technique does not also indicate an equal proficiency in the use of the television camera.

Elgin American's line of metal lighters, compacts, and similar items were found to be very "Un-telegenic". Reflections of lights on their polished surfaces caused very poor reproductions on the set screens.

Errors which proved to be glaring were the way in which models held the compacts they displayed. The models were instructed beforehand on the proper way to hold the compacts and on the proper angles to expose to the camera for the best effect. Rehearsals were held during which the models did as instructed. However, when the show was being put "on the air", the models apparently became confused and handled the compacts in their own way, which detracted from their appearance.

On one Elgin-American show, a cigarette lighter was being demonstrated. Much to the chagrin of the advertiser, the model using the lighter in the "live" show was unable to get it to light, an exceedingly poor advertisement. (1)

In fact, it is expressly to eliminate this chance of error and to attain complete control over the live show

(1) "Television" - November, 1948 - "Why Elgin American Commercials Are On Film"

that Lucky Strike went into the use of films for their advertisements. (1)

D. Color Television

While much speculation is present regarding the announcement of color television, many reliable sources have placed it as occurring in the year of 1950 or 1951. All television stations available to the advertiser today broadcast in only black and white. Under these conditions, the black and white film is on a par, visually, with the so-called "live" show. However, with the advent of color television, the "live" show will have an advantage over black and white films in that it will be in color. Furthermore, it is probable that no expensive changes will be required to make it possible to produce shows in color. However, at present rates, movies in color cost considerably more than those in black and white.

If color television does make its debut in one or two more years, as predicted by many, the present black and white films will be almost useless compared to the "live" show for attaining high audience ratings. For this reason, it may be unwise for an advertiser to carry anything but an absolute minimum film library, as it may become obsolete in a few years. Admittedly, all stations and all sets will not change over to color television immediately upon its release to the public, but in all probability those which

(1) "Television" - November, 1948 - "Hollywood and TV Try New Financial Patterns"

change over first will be those stations having the largest audiences and those sets representing the upper strata of purchasing power.

V. Producing a Film

All commercial films should be considered capital equipment. Says Fred Fidler, head of the film department of the Walter Thompson Agency, "No agency should consider films as a part-time or extra-curricular activity. Unless an agency is convinced of the worth and potential of the motion picture medium, it had best forego motion picture advertising." (1)

Films are subject to the same limitations as other capital equipment. They represent a large initial financial outlay, the future worth of which is uncertain. Their useful life is limited, subject to technological change. As capital equipment, their cost can be amortized on a time basis.

More important to the subject of this thesis, however, is that as capital equipment films should receive the same attention from the management as does the purchase of other capital equipment.

A. Pre-production Problems

The production of a film is costly, and can be extremely difficult. Like many activities which are car-

(1) "Sales Management" - 1 January, 1941 - p. 50 -
"Thompson's Movies"

ried on in business, the greater the amount of preparation, the fewer will be the number of problems which must be faced during the production of the film.

Pre-production problems are related to, and yet separate from, production problems. The former, in this analysis, consist of those which must be solved prior to the exposure of the first frame of film or the gathering of the first sticks of a set.

Production problems, on the other hand, are those which occur during, and concern, the actual shooting of the picture.

1. Purpose of Film

In order to be effective, a film must have at least one clearly defined purpose which may be accompanied by many other diverse aims. No film can do a good job satisfying all the needs of the firm or the requests of the executives.

a. Primary

The primary purpose of a film determines its character, just as an unfilled industrial position determines the advertisement intended to attract a man to fill the position. The most vital question which must be answered before a film can be made is "What is the most important thing that the film is to do?" The answer to the question determines the purpose of the film.

The film may be used for training workers in the plant or for instructing salesmen. Perhaps a need is felt

by the company to train its dealers' salesmen to increase sales, or to train the dealers themselves. If so, that is the purpose.

Morale may be low in the plant, and a well-produced film can oftentimes serve to boost a lagging morale.

During the war, many films were produced to teach conservation of civilian, as well as military, goods. Such a film was Pepperell's "A Gift for the General". (1)

No company, regardless of its size and strength in the industry, can afford to neglect the attitude of the public toward it, its products, and its policies. For many companies, the answer has been found in a film intended to foster better public relations. Films like Ford's "Men of Gloucester", "Pueblo Boy", and "Southern Highlander" are specifically designed to perform such a service.

Once a primary goal has been selected, it should be put down in black and white so that all may see and understand the main theme of the picture. Such a precaution can avert further troubles if new and seemingly better ideas come up.

b. Secondary

That a film has one avowed purpose does not restrict it to aiming exclusively at that goal. Secondary purposes of films are common and proper. Care must be

(1) "Printer's Ink" - 21 August, 1942 - p. 20 - "Sound Film Sells Conservation"

taken, however, to see that no secondary purpose interferes with fulfilling the main task set for the film.

Regardless of what the main purpose of the film is, if the film is to be released for distribution to the general public, it has a secondary purpose of improving public relations. As I have previously mentioned, any film which serves as entertainment also becomes a good-will booster.

A film which is produced to show salesmen how to demonstrate a product can also double as a sales and advertising film for that product.

Other secondary purposes may not become apparent until the film is actually edited, at which time many secondary purposes may appear.

2. Information Available for Photoplay

Once a purpose has been established and any secondary task determined, the next question to answer is "What information is available for the photoplay?"

Many executives are of the opinion that their firm is extremely colorful, either in its history, or its product, or some other way. The realization that much of this color is but a product of managerial imagination and exists only to those men intimately connected with the fortune and future of the firm comes as quite a shock.

Films need facts, and facts mean truth. When a producer is called in, he must be handed facts pertaining

to the main purpose of the film if he is to create a successful picture.

Statistics are one class of information available. Physical facilities that can be photographed are another. Processes, materials, products, etc., are facts which should be available for the picture.

3. Deadline

For most of the world today, few ventures are undertaken without affixing a time, either of starting or of finishing. So, too, our film should have a schedule. If the film is to introduce a new product, it will certainly need to be available when the product is ready for release to the public.

The decision to make a film is a decision to tie up money. Money, divided by time, can be expressed as income, interest, profit, and loss. For that reason, a film should have a schedule arranged as soon as possible, and that schedule should be adhered to as closely as possible.

In a sense, the schedule is a budget of time, - how much is available, and how it will be spent. We must realize that any schedule as proposed by the manufacturer is subject to revision by the producer.

In some instances, an absolute deadline must be set in order to derive maximum value from the film. Where this is so, the deadline may determine the producer. It is

well to bear in mind, however, that things done in a hurry are not always done well.

4. Budget

The budget is one of the prime factors in determining the details of a film. All extras cost money and most unavoidable costs are directly proportional to the amount of the factor to which they apply such as length, number of scenes, etc.

It should be remembered that "a job worth doing is worth doing well." Insufficient funds to turn out a creditable production are one of the prime causes for poor films. Many advertisers attempt to do too much with too little. The money is spread thin; the quality, even thinner.

To insure its success, a film should have the whole-hearted cooperation of all executives. Backing by all departments will usually result in a larger appropriation than would be possible with several executives opposing any such expenditure.

For best results, the film should determine the budget and not vice versa. However, such an approach is financially a poor practice. Nevertheless, by carefully considering relevant factors the executives in charge of having the film produced should come up with a film cost which is neither exorbitant nor skimpy.

Unforeseen difficulties may arise which necessitate a revision of the budget. If they are truly unforeseen, they are excusable; but an earnest effort should

be made to stay within the limitations imposed by the budget.

For a company's first film, it may be necessary to set up a tentative budget which meets the estimates of the executives who are responsible for the picture and later revise it to meet the figures set forth by the producer selected.

5. Length

The cost of a picture is not proportional to its length. The cost of prints is a function of the length, but other production costs far outweigh the cost of the film directly attributable to length.

The length should be determined by how long it takes to say that for which the film is designed. If the message or story can be told in ten minutes, there is no justification whatever for stretching the length of the film to fifteen minutes.

The optimum length of a film varies with the subject and the audience. The type of film also has a bearing on its length. Schools have found that films longer than twenty minutes become boring, and that favorable response begins to decrease.

It has been found that, in general, animated films can last longer than normal "straight" photographed films without becoming boring. This is also true to a slightly lesser extent for trick photography and other

special effects.

The shortest films are the minute movies. They correspond, somewhat, to the spot announcements in radio. Costs are generally low, and only a single thought is punched at the audience.

Some of the Hollywood types may run several reels. The only restriction to length is that set by the Johnston office which prohibits a full-length entertainment-commercial film. (1)

6. Color

It is generally believed that color means expense. Figures for color films compared to the figures for comparable black and white films seem to bear this out. Actually, however, the cost does not lie in the film stock itself, but in the production.

Color film stock costs only a little more than black and white films. The accompanying developing and editing are likewise only slightly more expensive. However, as color film does not have a color response which is uniform throughout the spectrum, the colors of some objects must be emphasized and others softpedaled. This often requires special lighting and special colors of stage settings, procedures which run up the costs. Retakes may have to be done more often to correct any color not show-

(1) "Printer's Ink" - 19 July, 1946 - p. 47 - "What Do You Know About Commercial Films?"

ing up properly.

The added cost of color film should warrant careful consideration before a decision is made to use it. Again, the nature of the subject and the purpose of the film are usually the criteria on which judgment is made. As colorful scenery can best be appreciated only by seeing it or by reproduction of it in color, travelogues are almost universally in color.

If color identification of the product is important, then the added expense of a color film using that product is probably justifiable. Care should be taken to ascertain that color is an integral part of the product identification, however.

Certain manufacturing processes lend themselves to being shown in color. Steel making can be portrayed much more effectively in color than in black and white.

For many educational and training films, color is a necessity, as some of the knowledge which is to be imparted is dependent upon color of the subject, as in hot working and tempering metals.

At present, there is a greater cost differential between 16 mm. and 35 mm. film in color than there is for the black and white. This is attributable to the greater demand for 35 mm. color film from Hollywood producers than for the 16 mm. color film used largely by amateurs (1) and

(1) "Printer's Ink" - 25 August, 1947 - p. 53

industrial firms.

Most animated cartoons which are seen in regular movie houses are in color. For this reason, black and white animated film had little appeal, as it is not so realistic. Hence to be effective animated film generally has to be in color.

7. Potential Audience

The potential audience is another determinant of the type of film and the technique. The method of distribution decides the potential audience in most cases.

Distribution through theaters implies that the audience will be of all ages, intellectual levels, financial levels, attitudes, and of both sexes. If national distribution is planned, it may be generally conceded that the film will be viewed by a good cross-section of America.

On the other hand, if high schools are picked for the film audience, it may be assumed that the age limit will vary from 14 to 18 or so. Usually it is possible to arrange for showing to either boys or girls or both. The intelligence level will vary, as will the financial level.

Films directed at colleges can be expected to be shown to more homogeneous groups as far as educational levels, ambitions, and experience are concerned.

Thusly, through the method of distribution, a firm can control quite closely the type of audience which will see the film.

B. Production Problems

After the preliminary steps are taken toward overcoming the starting difficulties of producing a film, the actual production steps may be undertaken. Many of the apparently solved pre-production problems will crop up repeatedly during the actual work of producing the film, but if clear thinking and planning were previously done, the new phases of the old problems should offer no grave difficulty.

1. Preliminary Interview

The preliminary interview is the first chance a producer has to learn of the type of film a company wants. In general, several preliminary interviews will be arranged with a different producer each time. He will usually be accompanied by a script man, who will be responsible for the script.

The executives of the company explain to the producer(s) and the script writer(s) what they have in mind as to the type of film they desire. The producer(s) and the script writer(s) will, in turn, try to appraise the desires of the executives in the light of what they (producer(s) and writer(s)) know to be practical from experience.

The budget should also be discussed at this time, so that the producer has a chance to ascertain just how much of a financial expenditure the company wishes to make. All other available information should be included at this time.

2. Script

The script is the backbone of the photoplay. With a poor script, even the best photography cannot produce a creditable picture. Of course, a film cannot be carried on the force of the script alone, either. A well-written script can, however, so hold the attention of the audience that other minor imperfections of technique seem even less obvious or important.

Both the management and the producer must cooperate to produce a script. The management usually has an idea of what they wish included in a film. All too often, however, the scenes which are desired most by the executives are shots which have little or no appeal to the average viewing audience. It is these discrepancies which a producer should ferret out and delete. Explanation to the management as to why such scenes are undesirable is necessary, but can usually be carried out successfully.

From the preliminary interview only a tentative script is usually written. This is somewhat like the synopsis of a book in that it briefly gives the points of the picture on chronological order.

A final script is written after the producer has been selected. This script should be as definite as possible. It should be written realistically with the knowledge that all scenes called for are possible within cost specifications, and that, barring unforeseen difficulties,

the final total cost of the picture will be within the budget.

3. Bids

Once several producers have had preliminary interviews and have received all the necessary information, they will be expected to submit bids. Such bids will contain a brief script, a general account of the picture - scenes, sets, actors, etc., that will be used, time needed for production, and estimated costs of producing.

It is in the estimated costs of producing that the largest variations are liable to arise. Estimates which differ by 100% are not unusual. For this reason, careful consideration of the producer's reputation is essential before a final choice is made.

Usually, such an evaluation of a producer can be made by asking for examples of his past work and examining that which is similar to the type of film that the manufacturer has in mind. If the quality seems comparable, to that desired and indicated results from previous customers are satisfactory, then the producer can probably be considered favorably. (1)

Cost figures or estimates are not too reliable to base an actual decision on. Naturally, if the estimate made exceeds the budget, the producer is not likely to be commissioned to make the film. On the other hand, many

(1) "Printer's Ink" - 16 November, 1945 - p. 118 - "Suggestions for Making Good Commercial Films"

producers quote low figures only to have to revise them upwards after production has started, or turn out an inferior film. Some producers may estimate films at cost in order to gain what they deem a favorable account or to do business during a slack period.

In general, the producer should be selected by comparing his former results with what is desired for the film under consideration.

Some advertising agencies have their own film departments which are equipped to produce films independent of any outside producer, while others utilize outside producers to make their films. The latter agencies may go through procedures such as I have previously outlined, but will, in all probability, have several producers upon whom they call frequently for films, having learned by experience that such producers are dependable and may be expected to produce a specified type of film.

4. Production

The most glamorous phase of picture making is usually in production. The "lights, camera, and action" are as essential to the advertising film as to any entertainment epic. It is also during production that the major costs are run up, which usually, for the financially-minded, offsets any breaths of romance which have previously crept into the making of the film.

It is wise to leave the actual production process entirely in the hands of the producer, as he is the

only one qualified to do it, and any interruptions merely cause delays which, once production begins, are extremely costly. Cooperation is the keynote of management-producer relations, rather than control. A qualified representative of the management should be on hand at all times during the rehearsal and filming of scenes to ascertain that no elements foreign to the firm creep into the picture. By foreign elements I mean such details as non-existent steps in a production process, or non-existent policies of the firm, etc. Anything thusly unauthentic should be deleted from the film.

Retakes occur frequently in making industrial films. Usually they are to correct the fault which was not correctable until after the film was taken. Producers are the best judges of the necessity of retakes, hence all decisions should be left up to them.

5. Editing

Another important phase of film making is editing the finished shots. On the floor of the cutting room go many of the most cherished shots of the producer and manufacturers. Entire scenes are often cut out of the finished film in order to obtain a homogeneous finished product.

The editing is usually done by an employee of the producer. As it is a very responsible job, the man employed is likely to be extremely competent and reliable.

No attempt by the management should be made to influence his decisions.

The length of the film is of no consequence so long as it lasts only long enough to tell its story. This is the aim of the film editor who tries to find the optimum length for each film.

6. Payment

The method of paying a producer varies, although two accepted methods exist - lump sum and quarterly payment. (1)

The first method of payment is merely that of paying the producer the entire sum which the picture cost in one lump sum after the picture is finished. This works very well in most cases, giving the manufacturer the ultimate control over the movie by having the power to refuse payment for poor quality.

The quarterly method of payment is to pay the producer in four payments spaced so as to occur at the end of each quarter of the estimated production period. While not so much positive control is possible in this method, a closer check on production is possible, as a review of the work done to date is possible before the making of each payment.

7. Distribution

- (1) "Printer's Ink" - 25 April, 1947 - p. 53 - "Film Departments in Ad Agencies"

The final phase of the film is its distribution. This is usually performed independently of the producer. As I have already described this phase of the film, nothing more will be said about it.

VI. Adaptability of Films

Films are not a completely universal advertising medium. Each application or proposed application warrants the consideration of many factors concerning the company, the product, and business conditions. At least, these three factors are the only ones to be treated in this thesis, although I do not deny the existence of others.

A. Product

Product advertising is frequently done by films, with varying degrees of success. Some products lend themselves to being filmed more so than others.

In the following discussions, reference to films as a salesman's aid is frequently made. That is because I feel it easier to visualize the assistance a film can give a salesman than to try to see the long-term advantage of educating the public at large to the qualifications of a product. In general, however, the second method or purpose would have equal if not greater effect.

1. Size and Weight

The bulkiness of a product is one factor in determining its adaptability to being advertised through films.

Large, heavy products are not easily transportable, and are not, therefore, readily demonstrated by salesmen to prospects. A film permits reduction in size of the object for carrying, without preventing subsequent enlargement for demonstrations. All a salesman need do is carry around the film and a projector, a task much more simple than trying to carry a hydraulic press to prospective customers. Small, light products may be transported easily, but often cannot be shown in detail properly. Many types of light, intricate machinery and instruments may be readily brought to the prospect, but are not large enough for the naked eye to see the fine workmanship or hidden advantages. A film which enlarges and emphasizes such details can easily be worth more than it costs to produce.

Worthington Pump faced such a problem in the introduction of their new "Hydro-Barker". A film was produced which not only aided the salesmen, but also introduced large segments of the country to the Hydro-Barker through its connection to the paper pulp industry. (1)

2. Usage

The uses to which a product is put are another factor in determining its adaptability to being shown on film. Many products have advantages in the way they are used which are not apparent from a visual examination of

(1) "Printer's Ink" - 24 January, 1947 - p. 46 - "Product Film Does Sales and Public Relations Job"

the product, nor accurately conceivable from an oral description. Here, again, a film can be of great value to the salesman.

Automatic machinery of a specialized nature, such as a bottling machine, cannot be described accurately. A film, even of the old standby method of before and after, will serve to add a great deal of creditability and clarity to a salesman's talk.

Sherwin-Williams had a similar problem in demonstrating "Pestroy" and "Weed-No-More". While effective, the results of the use of these pest- and weed-killers were slow in appearing. A motion picture reduced the time it took for a weed, treated with "Weed-No-More", to die from days to seconds.

3. Conditions

Most types of equipment designed to operate and/or serve during an emergency should best be shown under actual emergency conditions. While this is not practicable in most cases, the next nearest approach is in simulating such emergencies. Small fires can be utilized by the salesman for demonstration, but large conflagrations, hurricanes, frosts, etc., are not easily simulated in a client's office, nor has the salesman the ability to control the elements to provide an outside demonstration.

The logical answer for such a product is a film.

Service was a product which the New York Central Railroad was anxious to demonstrate. No amount of printed advertising could ever be expected to do the job that a few films did. (1)

Demonstration of smudge pots for citrus orchards seemed to require either the customer's making a trek to the orchards in the wee, small hours of a cold morning or using a film which could do the same job. Needless to say, the film was chosen.

4. Photogeneity

If a product is to be the "star" of a film, it is important to consider and even test the photogeneity of the product. Some products may actually suffer through films.

Automobiles have excellent photogenic qualities. Their lines can be enhanced by careful photography. Certain types of machinery, however, do not appear properly when flashed on a screen. Others photograph only when extensive and expensive care is taken to control all factors affecting the picture. Such products should be photographed only after careful deliberation of the product.

Coal has small appeal to the eye when photographed. Some type of story should be interwoven with the photographing in order to insure audience attention.

(1) "Sales Management" - 10 October, 1944 - p. 127 - "How N.Y.C.R.R. Wins Showings For Films"

Many products are indistinguishable from another of the same type but of different brand. Coal, oil, gas, feed, etc., are examples. Such products gain little from a film.

Frequently, the industrial process whereby the product is made is colorful or interesting enough to warrant filming it, even though the end product has little photogeneity in itself. Steel making shows how such an approach can be made.

B. Company

The use of a film is also dependent upon the company. Corporations are legally individuals, and the analogy can also be applied socially and historically.

1. Position in Industry

A trait more or less common to mankind is a desire to brag about one's accomplishments. Industrial practice in the past has shown similar trends which can often be turned into interesting stories to improve good-will.

For the oldest firm in the industry, a film showing the history of the firm can often gain popularity in its distribution channels. Alcoa's "Unfinished Rainbows", the story of the discovery of inexpensive methods of isolating aluminum, has received enthusiastic support wherever it has been shown.

For the employees, a film showing the company as a benevolent institution, interested in their, as well as its own, welfare, is often effective.

The largest firm in the industry or the only firm frequently produce creditable films. Any superlative of the company can be used to produce an interesting film.

A new firm may often use a film to introduce its name to the public, and thus attain recognition of its name and those of its products.

Firms such as Fisher Body and New Departure Bearing, whose output is sold to other manufacturers, frequently advertise through films directed at the public at large in order to increase public acceptance and demand for their products to strengthen their own bargaining position for future industrial contracts.

2. Financial Position

The financial position of a firm is an important determinant of its policy towards films. Raising money is another way of using films. New stock issues floated to the public can often be given a sales assist through films.

Financial reports have appeared on film in the past. Animation can often dress up an otherwise dry subject and make it much more palatable.

The cost of a film is sometimes great enough to prevent a manufacturer on the verge of receivership from making this appeal for the public support which may be just what is needed.

C. Business Conditions

During the war, the country experienced a strange period of business which had not been previously encountered. The shortages which were prevalent in most lines of civilian goods and the priorities which restricted free trade in industrial goods brought about an economy without previous equal.

Films as an advertising medium were beginning to come into greater repute just prior to the war. As they are relatively new to many manufacturers, no clearcut statements can be made concerning the effect of business conditions upon their popularity.

1. Good

It should be the rule that during times of good business conditions films should gain in usage and be primarily of a good-will type.

During a period of prosperity, however, manufacturers are continually bringing out new products or improved modifications of former and old products. Under such conditions, there is a demand for films to introduce many of the new products.

Television has been sold to the public during prosperous years. Films are becoming an important way of television programming. A hitherto untried application, the day of the television films appears to be just dawning.

The wartime period should have given rise to a

flood of films. However, shortage of film stock, lack of producers not engaged in government work, lack of goods to sell, and, in many cases, security, restricted the stream of films shown to the public to a mere trickle.

2. Bad

Under poor business conditions, films should become directed toward advertising almost exclusively. The economic ideal is stated above; the actual practice is unknown.

Scatter activity was ended during the 1930's, our last period of poor business conditions, during which the film industry was trying to gain a good reputation for itself. Business, suffering under a depression, was extremely wary of trying out new methods of doing business.

VII. Results of Films Already Produced

The general attitude of manufacturers who have used industrial films is that they (the films) warranted the time and money involved. Naturally, the record is not without exceptions - many poor or unsatisfactory films have been produced. The percentage unsuccessful per year has decreased steadily, however, with the result that today a film is usually quite successful, frequently even exceeding the manufacturer's expectations.

Much of the success of a film depends upon its nature. Not all films can have their results measured by the effect they have on sales. Films such as International

Celucotton's "Story of Menstruation" have made definite contributions to the national welfare. Its success has been measured in the enthusiastic support it has received from such organizations as the Junior Red Cross, Chicago Regional P.T.A., Illinois P.T.A., American Medical Association, General Federation of Women's Clubs, Northwestern, and many others. That film is being distributed by demand, an excellent measure of success. (1)

A. Statistical

1. Attendance

Advertising films are shown to about fifty million people weekly in this country. Nine-tenths of the attendance (45,000,000) is at moving picture theaters throughout the country which show advertising films. The other tenth (5,000,000) see films through non-theatrical distribution. (2)

2. Costs

Costs are extremely varied for films. Concise figures are not actually obtainable. Films, according to one source, cost from fifty thousand to eighty-five thousand dollars for an "average" film - about thirty minutes, black and white, no special effects, no "name" actors. Other films employing added features such as Hollywood stars, symphony orchestras, etc., can run as high as

- (1) "Printer's Ink" - 8 August, 1947 - "Film Council May Build Huge Audience for Commercially Sponsored Motion Pictures"
- (2) "Printer's Ink" - 19 July, 1946 - p. 47 - "What Do You Know About Commercial Films?"

Colombian's "Story of Civilization" have been helpful
contributions to the national welfare. The success has
been measured in the enthusiastic support it has received
from such organizations as the Junior Red Cross, Chicago
Regional F.T.A., Illinois F.T.A., American Medical Asso-
ciation, General Federation of Women's Clubs, Northwestern,
and many others. That this is being distributed by de-
mand, an excellent measure of success. (1)

A. Statistics

1. Attendance

Advertising films are shown in about fifty Chi-
lian people weekly in this country. Nine-tenths of the
attendance (80,000,000) is at moving picture theaters
throughout the country which show advertising films. The
other tenth (20,000,000) are films through non-theatrical
distribution. (2)

2. Costs

Costs are extremely varied for films. General
figures are not actually obtainable. Films, according to
one source, cost from fifty thousand to eighty-five thou-
sand dollars for an "average" film - about thirty minutes,
black and white, no special effects, no "name" actors.
Other films employing added features such as Hollywood
stars, symphony orchestras, etc., can run as high as

- (1) "Printer's Ink" - 8 August, 1927 - "Film Council May
Build Huge Audience for Commercially Sponsored Motion
Pictures"
- (2) "Printer's Ink" - 19 July, 1926 - p. 47 - "What Do
You Know About Commercial Films?"

one million dollars. (1)

The same source puts the cost of non-theatrical distribution at \$2.50/1000 for groups having their own projectors. For those groups which do not have their own projectors, costs run from \$16 to \$20/1000, which includes the cost of supplying projector and operator. (2)

3. Sales Effect

An increase in sales of a product is usually experienced in market in the vicinity of where the product has been advertised through films. Naturally, the increase varies with each application. A general increase in the product sales usually continues even after the advertising film has ceased to be shown.

In one town, a product (nationally advertised) was being sold in drug and grocery stores. During the nine-week period under consideration, sales, due to seasonal variations, should have been at a yearly low. The 80% increase over normal sales of the product for this period was attributed to the nine-week showing of a film advertising the product in local theaters. Even after the showings were stopped, sales of the product continued 35% over normal expected levels. (3)

- (1) "Printer's Ink" - 4 October, 1946 - p. 79 - Ad Films Becoming an Important Medium"
- (2) Ibid.
- (3) "Printer's Ink" - Ibid.

The Shell Oil Company reports a 55% increase in sales of their products through gasoline stations in towns where minute movies were shown. (1)

B. Opinion

The lack of clear results of using advertising films prevents placing too much reliance on such criteria. In such a case it is of more value to turn to the ideas of the men who have used or been acquainted with them - the clients, agencies, and producers. These are the men who should know of the results expected.

1. Clients

All results are not favorable - some clients have evidenced definitely negative reactions toward films. The expenses connected with films are responsible for much of the reaction against them. Complaints frequently heard are: "We can get more for our money from other media;" "Production costs are fantastic today. Film companies need to put their houses in order;" "Costs are completely out of line;" "Production costs are too secret;" "Too wide variance in quotations;" "Costing is so flexible that it is a wicked business for one who doesn't know it;" "Costs are so ridiculous you don't know where you are;" "Estimates contain blue sky;" "A lot of plusses are hard to tie down;" "All producers exceed budgets;" "We try to estimate high to come out even;" "Union crews run up costs sitting around so

(1) "Printer's Ink" - 23 April, 1947 - p. 53 - "Film Departments in Ad Agencies"

much of the time." (1)

From an Association of National Advertisers survey in 1946, it was found that only one out of eight former users would not continue using films during 1947 and 1948. (2)

The Motion Picture Advertising Service Company conducted a poll in 1947. 78% of users had excellent results; 9% reported poor returns. 84% recommended commercial films; only 9% turned thumbs down. (3)

All steps in the process of film advertising must be carefully controlled from executive decision to produce film to actual projection of film. Some disappointed companies have found their failures due to poor planning before film was made, fault of producer - weak script or poor photography, lack of proper distribution or distribution through wrong channels, and even to faulty projector or projection room. (4)

2. Agencies

Agencies are also divided according to their reaction to films. Some agencies, such as J. Waldo Thomp-

- (1) "Printer's Ink" - 25 April, 1947 - p. 53 - "Film Departments in Ad Agencies"
- (2) "Printer's Ink" - 4 October, 1946 - p. 79 - "Ad Films Becoming an Important Medium"
- (3) "Printer's Ink" - 19 July, 1946 - p. 47 - "What Do You Know About Commercial Films?"
- (4) "Industrial Marketing" - September, 1946 - p. 47 - "How Eastman Slants Umbrella Copy to Vertical, Horizontal Markets."

son, have considered films important enough to set up their own film departments, equipped and staffed to produce films, although as late as 1947, 75% of the New York Agencies did not consider films as a major advertising medium. (1)

3. Producers

As I have previously stated, movies are a cooperative venture dependent upon client, agency, if used, and producer. The most frequent complaint aired by the producers is that clients want too much and know too little.

Producers feel that far too little time is spent in discussing the film before it is made. The points brought up under pre-production and production problems should all be answered before final agreements and decisions are made.

Clients frequently want to get too much factual data crammed into the film. Statistics, sales slants, and scenes the client likes are the battery a producer must face. Out of the requests he has to formulate a film which will go over with the public and please the client.

Quite often, the producer is not certain as to what point the client is trying to make. If he, the producer, tries to cover all the points mentioned, the general effect is that nothing is achieved. All these problems arise from a lack of cooperation. (2)

- (1) "Printer's Ink" - 25 April, 1947 - p. 53 - "Film Departments in Ad Agencies"
- (2) "Printer's Ink" - 4 April, 1947 - p. 55 - "Better Films Through Agency-Client-Producer Cooperation"

Some research work should be done, probably by the producers, to determine what the elements of an interesting advertising film are. (1)

- (1) "Printer's Ink" - 16 November, 1945 - p. 118 - "Suggestions for Making Good Commercial Films"

CONCLUSIONS

I. Introductory

The conclusions which are drawn from this thesis are not as clear cut as I had hoped they would be. For most human relations problems, the number of factors involved and their mutual dependence increase geometrically as the number of conclusions sought.

The first of the two conclusions drawn concerns the factors which it is necessary to consider before deciding to use films, while the second is a general statement of the importance of films as advertising media.

II. Criteria Regarding Choice of Films as Media

Each industrial situation is individual with the effect that sauce for the goose is not necessarily sauce for the gander, insofar as industrial films are concerned. Consideration of every contributing factor should be taken in each case and the decisions based upon the evaluations.

The factors involved are not constant in number, magnitude, nor effect. Four of them do occur quite frequently. They are the product, the available budget, the purpose of the film, and the distribution. These are the factors which should be considered regarding a decision to make a film, primarily, and later as to the specific make-up of the film.

A. Product

When an interesting story can be intimately associated with a product, the manufacturer may find that a

film could be used to advantage in presenting the product to the public. The story may concern the history of the product, the manufacturing process, the use to which it is put, or the uses of related products.

The introduction of a new product can often be made through a film. A full story can be told including demonstrations of how the product may be used. A more intimate approach is possible than through the announcement and advertisement in printed media.

B. Budget Available

There is no obscuring the fact that a film costs money. The cost of a short film in black and white with normal settings, number of scenes, etc., will range from \$50,000 to \$80,000. No immediate reduction in cost is seen for the future. Skimping on production is possible, of course, but not advisable. There is undoubtedly an optimum cost of films although no such figure can be quoted at this time.

Films should be considered as capital equipment unless they are to be used solely for advertising. Minute movies do little except advertise and can be included in the advertising budget. Films which do a broader job - films of the public relations nature - should not be charged to advertising. Their authorization should be a matter of executive consideration and acted upon as any other capital equipment expenditure.

C. Purpose of Films

Every film should have one specified purpose toward which it should be directed. Other minor purposes may also be included, but not to the detriment of the original purpose.

Films can increase sales by creating demand, explaining the product's advantages, or by training the sales force for better selling methods.

As harbingers of good-will, films are unsurpassed. Brand names need to be specified for interchangeable products for company identification. Companies subject to legal regulation or who sell solely to other manufacturers parts for finished products, such as frames and bearings, need to be identified to the public.

Desirable employees can often be attracted to a plant through the medium of a carefully thought out film establishing company policies.

To shorten training periods, many manufacturers make use of films. While not of an advertising nature nor for distribution to the public, such films do save money and are handled the same way as advertising films.

Lastly, films render a product transportable. Heavy equipment becomes no larger than a projector case and a film reel. The added mobility given large, bulky products and machinery really pays for itself.

D. Distribution

Two channels of distribution are open to commercial films, theatrical and non-theatrical.

Theatrical distribution is the showing of commercial films in moving picture houses all over the country. Over two-thirds of the theaters in the country accept advertising films. In general, only the largest theaters do not - which may mean that poor coverage of upper-income brackets is achieved this way.

Non-theatrical distribution is achieved through clubs and groups, professional distributing services, and company outlets.

The group method of distributing through clubs gives maximum coverage through minimum cost. Work of getting booking is large, however, for many films.

Professional distributing services can also do a good job, especially if the film is intended for any specific type of audience - sex, age, interests, etc. This method carries the highest cost per spectator.

Company outlets handle training films, sales films, and other restricted films designed for audiences contactable by company personnel.

III. Place in the Advertising Budget

The film as a medium has a definite place in the advertising budget for some firms. There are many tangible and intangible factors which must influence a company's sit-

uation regarding the use of films.

A. At Present

The present field is limited to the large firms of industry. The cost outlay necessary to produce and distribute a film successfully are sufficiently high to be prohibitive to the small business.

A film is a highly specialized piece of capital equipment. It requires careful consideration. Not all large firms could use films indiscriminately. Care should be taken to be sure the company, the product, and the use to which the film is being put are correctly chosen and included.

A new field is opening up in television which is in a chaotic state today. New problems are proposed by the television field before it can achieve the importance its present trend indicates will occur.

B. Future Outlook

The outlook for the advertising-commercial film is still bright. Present difficulties should be overcome shortly and permit the medium to achieve the major place among advertising media that its potentialities and past record show it deserves. Film can become a major medium when:

1. Business can flow unhampered by strikes and shortages
2. Prices can be lowered

3. Problem of distribution is licked

4. Television hits its stride

The future of films in television is promising. At this writing, union difficulties, rights of authors and owners, and technical difficulties are the factors retarding the speed of the use of films for television commercials. As television grows, so will its advertising grow, bringing the use of advertising films along with it.

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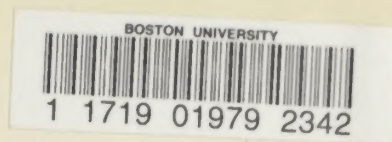
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